



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

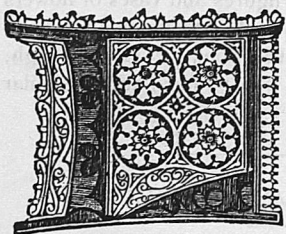
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

DECORATION & FURNITURE

THE COLMAN AND TIFFANY WALL-PAPERS.



A T E L Y reference was made in our columns to the gratifying fact that, for the first time in this country, American artists of established reputation were devoting their talents to the designing of wall-papers. The names

of Messrs. Samuel Colman and Louis C. Tiffany were mentioned in this connection. We are now happy to record the results of their first experiments, for such they modestly call the highly creditable performances in mural decoration which they have effected under the auspices of the manufacturers, Messrs. J. S. Warren & Co. It is not generally known, we believe, that Messrs. Colman and Tiffany and Mrs. T. M. Wheeler are associated as decorators under the business name of Louis C. Tiffany & Co. We mention the matter here, as we are requested by one of the gentlemen to give credit to the *firm* for the work just done. The firm is certainly a notable one, and may be termed a strong representative American team, for who among us has better general ideas in regard to interior decoration than Louis C. Tiffany, or more knowledge of rare fabrics and bric-à-brac than Samuel Colman? And who is so accomplished in art needlework or practical in imparting instruction in it as Mrs. T. M. Wheeler?

Our first illustration shows a wall-paper after designs by Mr. Colman. The maple leaf and fruit, which is the motive of the decoration, is printed in gold on a plum-colored ground. The frieze is continued above the moulding in the same tone until it reaches the graceful curves of color alternating with the golden threads suggestive of the Japanese conventionalized treatment of clouds at sunset. The maple leaves in the field are treated flat, but otherwise are almost a transcript from nature. In the frieze we have the maple leaf again, but representing the tops of trees, which stand out effectively against the sky. The dado of this paper has a plum-colored background of darker tone than the field with the crystals of fish-scales as the motive of decoration.

This same design is repeated for other wall-papers in lighter shades of blue and various other tones.

The frieze by Mr. Colman on the opposite page shows a simple and effective treatment of the honeysuckle slightly conventionalized. The same motive is continued in the field, the color of our model being a background of soft light olive green, with the decoration in buff and rose gray. A dado of the same design as the one shown on this page is used with this field and frieze.

Mr. Colman's ceiling-paper shown in our illustration is a diaper pattern formed by a simple treatment of conventionalized butterfly forms.

The most strikingly original of the papers designed by these gentlemen is certainly the "chain-mail pattern" of Mr. Tiffany. The greatly reduced scale of our illustration does not give a fair idea of the motive, and indeed no illustration in monochrome can convey an adequate impression of the general effect of this quaint conceit. Mr. Tiffany has aimed to represent the effect of a rich Japanese fabric as seen through the interstices of a Japanese coat-of-mail. By means of a peculiar treatment of flat tints, selected, for the most part, for their innocence of contrast and general absence of outline, he has produced quite a unique result. The founda-

motive the clematis vine going to seed, and the seed-vessels are made to combine with spider-webs, which is ingenious, but may be objected to as presenting too decided a pattern, which by repetition becomes tiresome. A paper that we like better has a gilt background with dogwood flowers in soft yellow, with circles of pink and blue coming over the design. Another is a set octagon diaper pattern with flowers falling and meeting behind it. In his ceiling-paper, of which we give an illustration, Mr. Tiffany has achieved a decided success. He has gone directly to nature, and has given us, with the happiest effect, the appearance of the beautiful snow-crystals. Printed in appropriate colors, the same design, with its multitude of objects so disposed as never to show where they begin or end, gives the effect of abnormal height, and is suggestive of "the milky way." The absence of particular design in Mr. Tiffany's ceiling-paper is in strong contrast, our readers will notice, with the set diaper pattern of Mr. Colman's.

In taking leave of these gentlemen, we congratulate them and Messrs. Warren on the success of their endeavors. We cannot but feel that they have taken an important step in the inauguration of an era of improvement and originality in American design, which they have only to follow up to earn for themselves the gratitude of their countrymen to-day and the appreciation of posterity.

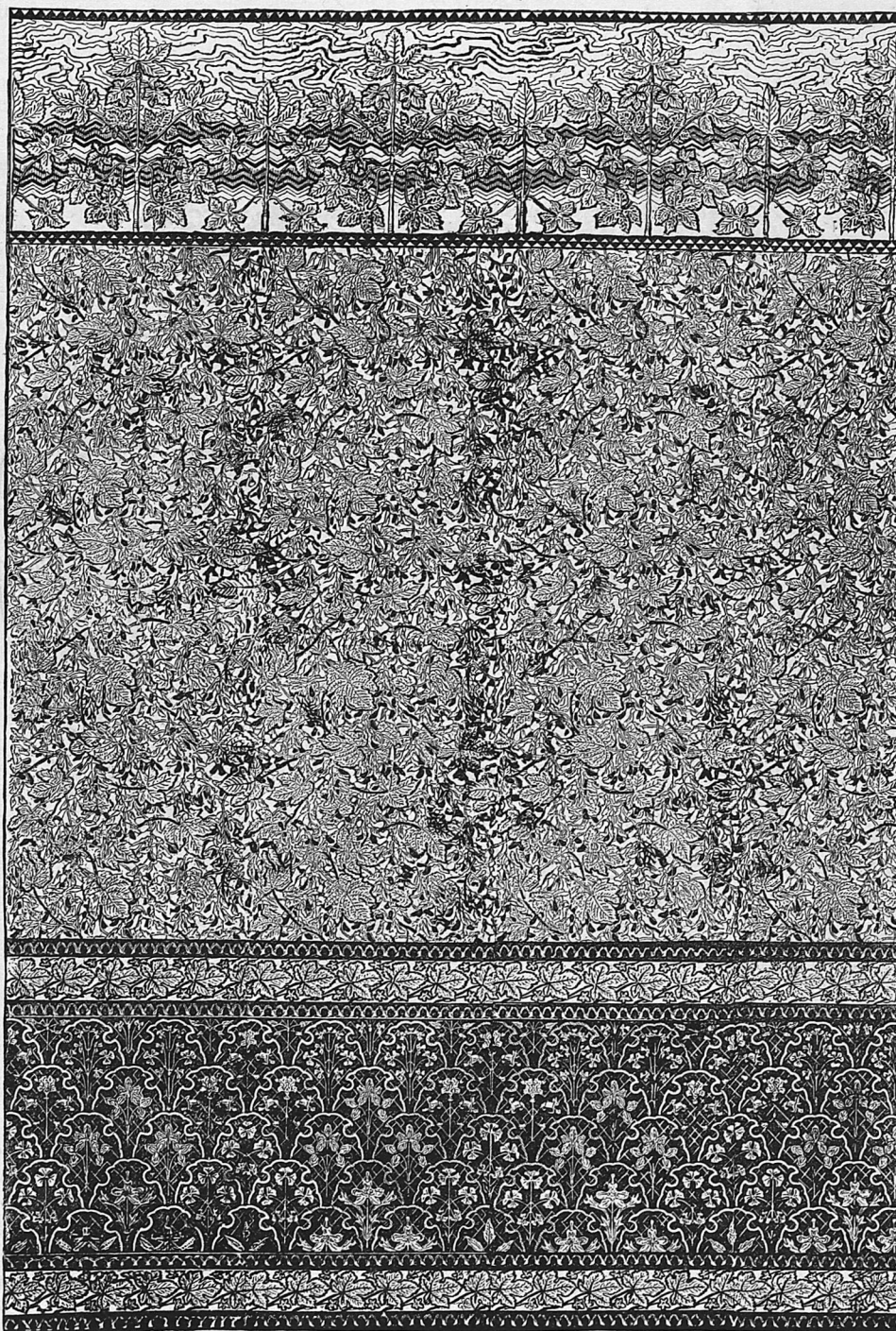
THE ART OF FURNISHING.

I. THE HALL AND THE STAIRCASE.

IN the series of articles of which the present is the first, beginning with the hall and staircase, every part of the house will be separately described as to its appropriate furniture and decoration. No claim for originality is made for these suggestions, which are condensed from H. J. Cooper's "Art of Furnishing." With the exception of slightly modifying some of the suggestions when necessary for their better application to American houses, we shall present them in their original form. We may add that we have somewhat departed from the plan of the book, the first half of which is devoted wholly to the furnishing, and the second wholly to the decoration, of the house. It has seemed to us better to treat the two subjects together

in connection with each part of the house as it is described.

First, in a scheme of furnishing, one would consider the walls. Your house may have been inhabited before, or perhaps it is newly built. In either case the probability is that the walls are already papered or painted, and with equal probability the paper-hangings are unsuitable, or at best only passable. It is a singular thing that the builder should be allowed to take the initiative in decorating a house, without the slightest reference to the wishes of those who may occupy and furnish it. It might be better if he would content himself with putting on a first coat of paint only.



WALL-PAPER DESIGNED BY MR. SAMUEL COLMAN.

tion is of yellow and red bronze golds printed on a yellow ground, or silver bronze printed on a gray ground, with small peonies in delicate contrasting colors for the design. Over all this is printed the final block of the chain mail. The total effect is a gentle iridescence almost as soft as that in the folds of a fine shot silk. The frieze is made somewhat lighter than the field by a slight modification of the design, and the dado is made darker by showing more of the mail and less of the fabric. The idea of this paper was suggested by Mr. Tiffany's seeing a suit of old Japanese armor in Mr. Colman's studio.

Another wall-paper of Mr. Tiffany's has for its